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"Immortality," "The Meaning of Beauty," etc.: topics worth the while of the seekers, but surely as far removed from their experience as those which were so resolutely eliminated.

With all due account taken of limitations, this is one of the most adequate presentations we have of an experiment in an important field, and it deserves study by school and other social students and workers.

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English Literature: Its History and Its Significance for the Life of the English-Speaking World. A Text-Book for Schools. By WILLIAM J. LONG. Boston: Ginn & Co., 1909. Pp. xv+582.

A First Book in English Literature. By HENRY S. PANCOAST AND PERCY VAN DYKE SHELLY. New York: Henry Holt & Co., 1910. Pp. xix+497. \$1.15.

The man who sits him down to write a textbook of English literature is, in so far as he tries to do more than give a bare chronicle, hard put to it to reconcile a number of hardly reconcilable elements. If he is to succeed at all he must do more than give a bare chronicle; but criticism is just the thing that is likely to be fatal to him. Be critical, be critical; be not too critical, must be the legend over the entrance to his task. He is writing for readers for whom literature is, in a sense, on the defensive, readers who not only have as yet no critical judgment, but whose elementary liking for literature has hardly been won, and the spark of whose interest must be fanned into flame, yet with not too strong a breath.

A book of the type of Dr. Long's is likely, as a consequence, to prove of very genuine value in introductory courses. It is not too critical. In one sense it is not critical at all: it passes no independent judgment upon any writer or piece of writing, and clarifies no ideas, but falls easily into the current romantic estimate of literature, at times sinking to the weakling vacuity of art for art's sake, as in the introductory chapter: "A history or work of science may be, and sometimes is, literature, *but only as we forget the subject-matter and the presentation of facts in the simple beauty of its expression.*" The italics are mine. Dr. Long warns his reader that Johnson's criticisms are often misleading, and cites, as an example, the fact that Johnson had a word of praise for Pope. All this is intrinsically bad, but it may not be bad for those who are not yet strong enough for an adult diet. Elementary students are at a romantic age as well as in a romantic age, and can perhaps best be appealed to through the natural bent of their feelings. And withal it may be said that Dr. Long has a tender enthusiasm for literature that is genuinely infectious. His style is full of interest; he has the art of allusion and quotation, and a pleasing personal turn to his phrases.

To a mature mind the text by Messrs. Pancoast and Shelly is much more acceptable. Its criticisms are more objective, less marred by a romantic bias, far surer than those of Dr. Long. It may prove less enticing to a student who

has to be lured into a concern for literature, but it has the advantage of giving something better to those who may be more worth suiting—students whose environment and training have already given them a bent in that direction. Those who are familiar with Mr. Pancoast's *Introduction to English Literature* will find the present book shorter but based on the same general plan. There is less literary criticism in it and more biography, and the student, on the whole, is led to concentrate on a smaller number of writers of the first importance. The gain in this change is great.

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A Caesar Composition Book. By H. F. SCOTT AND CHARLES H. VAN TUYL. Chicago: Scott, Foresman & Co., 1910. Pp. 120. \$0.30.

In these days of a crowded curriculum, shortened periods, and social activities in many forms, the problem of finding time for Latin prose is a difficult one. The present book goes very close to the heart of the matter by reducing the amount to the bare essentials and by presenting the principles simply and clearly. The writers have evidently discovered from their teaching experience that the second-year pupil is not so much in need of erudition as he is of the clear presentation of a few necessary facts.

The distinctive feature of the book is the elimination of the formal grammar as a textbook for the second year, the grammatical principles being stated at the head of each lesson with illustrative Latin sentences. However, the references to grammars in common use are given in fine print at the bottom of the page, for the convenience of those who believe that the student's introduction to the grammar should come in this way.

The lessons are twenty-nine in number, based on Books I and II of the *Galic War*. The teacher who prefers to have the prose accompany the text throughout the year, or who chooses interesting campaigns from the seven books as a whole instead of reading the traditional four, will find himself handicapped by this arrangement.

Each lesson includes two new principles of syntax only. The sentences for composition are arranged in two paragraphs, the first containing six very simple illustrations of the points in question, and the second containing two or three more difficult ones. In general the lessons are such that a pupil may feel that mastery of them is possible. It is the opinion of the reviewer that much of the dislike of prose work comes from the feeling of incompetence in the face of an appalling mass of grammatical references to be mastered and sentences to be written.

The constructions chosen for treatment are probably those which most teachers would consider essential. The question of the different types of perfect stems on p. 53 is the only point which might well be omitted. The treatment of certain small but important questions, such as the uses of *et*, *que*, and *atque*, the possessive used as a substantive, the superlative with *quam*, the peculiarities of *alius . . . alius*, and *mille* in the singular and plural, is very satisfactory, in that these are made prominent instead of being taken almost for granted in view of larger and more pressing questions.